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ABSTRACT

Intended for Title III personnel in their efforts to disseminate information about their programs, this booklet offers guidelines for effectively communicating this information. Sections include "Communications in Title III," "Why Communicate?" "What to Communicate," "How to Communicate" (developing a spokesman, internal communications, brochures, reports, the slide presentation, community relations, and the community display), "The Media" (newspapers and periodicals, the news release, the news photo, the feature story, letters to the editor and "equal time," the wire services, television, radio, how to get air time, public service time, and editorial support), "Press Relations" (the information kit, the open house, the press luncheon, the press conference, and working with the press), and "Measuring the Effectiveness of a Public Information Effort" (the public response and feedback, the survey, and program continuance). A bibliography is included. (HOD)

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Communications in Title III: Some Practical Guidelines

President's National Advisory Council on Supplementary Centers and Services
Program of Policy Studies in Science and Technology
The George Washington University
2100 Pennsylvania Avenue, N.W./Suite 818
Washington, D.C. 20037 (202) 676-7255

COUNCIL MEMBERS

Dr. Herbert W. Wey
Chairman
President, Appalachian State University
Boone, North Carolina 28607

Mrs. Dorothy S. Robinson
Vice-Chairman
1351 Bay Road
Amherst, Massachusetts 01002

Mr. Arthur Ballantine
Editor, Durango Herald
Durango, Colorado 81301

Mrs. Janet S. Borgen
Box 237
Ketchikan, Alaska 99901

Miss Kay Curley Chief
720 Classen Boulevard
Norman, Oklahoma 73069

Mr. Walter G. Davis
Director of Education, AFL-CIO
815 Sixteenth Street, N.W.
Washington, D.C. 20006

Mr. Lester J. Harman
Superintendent
North Chicago Community High School
1717 Seventeenth Street
North Chicago, Illinois 60064

Dr. Howard Jordan, Jr.
Vice Chancellor for Services
University System of Georgia
244 Washington Street, S.W.
Atlanta, Georgia 30334

Dr. John H. Kleffner
Associate Professor
Our Lady of the Lake College
411 S.W. 24th Street
San Antonio, Texas 78207

Mr. Myron B. Kuropas
Principal
Mason Upper Grade Center
1830 South Keeler
Chicago, Illinois 60623

Mr. Dallas H. Smith
Director
Presbyterian Guidance Program
Post Office Box 1176
Richmond, Virginia 23209

Dr. Marechal-Neil E. Young
Associate Superintendent for
Special Education
1801 Market Street
Philadelphia, Pennsylvania 19103

Mr. Gerald J. Kluempke
Executive Secretary
National Advisory Council
Suite 818
2100 Pennsylvania Avenue, N.W.
Washington, D.C. 20037

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"In a broad sense, the history of man

is the history of communication."

–Maurice Fabre

A History of Communications

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Telling the Title III Story

National Advisory Council

Arthur Ballantine
Member

Telling the Title III story is an important function of the President's National Advisory Council. Valuable innovative projects will not effect widespread educational change unless parents, students, educators, and laymen know about them.

The importance of dissemination was recognized by the Congress when it stipulated in the legislation which created Title III that the National Advisory Council should "evaluate programs and projects carried out under this title and disseminate the results thereof."

Title III has created a network of change agents at local, state, and national levels. The National Advisory Council encourages communication among these groups through its monthly newsletter, annual report, conferences, quarterly journals, and occasional publications such as the one presented here, *Communications in Title III: Some Practical Guidelines.*

The guidelines developed in this publication are intended to suggest basic techniques for effective communication. It is hoped that they will be helpful to Title III personnel in their efforts to disseminate information about their programs. Through adequate and effective communication, we will strengthen Title III and the goals of educational change and improvement which it is intended to achieve.

State Advisory Council

Lloyd Morrisett
Chairman, California
State Advisory Council

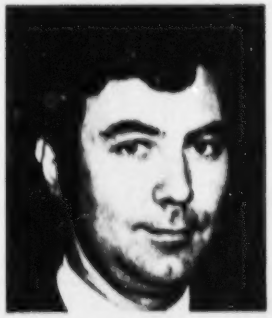
For effective, forward-looking Title III leadership, you start with motivation, dedication, and enthusiasm. Nothing important is ever accomplished without these elements. For the Advisory Council chairman, these attitudes grow out of knowing that Title III exists to create and test new ideas in education, to measure them against what they are designed to replace, and to disseminate information about them if they are worth talking about.

The State Advisory Council chairman must first believe deeply in these purposes as the starting point for telling the Title III story. What a wonderful story!

The chairman must use his leadership talents to do two things: (1) work to make the Title III story in his state a good one; (2) use every communication avenue available to him to bring the story to state and national policy shapers, to his state's education public, and to the general public.

At the policy level, he must have in-depth guidance from a cooperating state staff. He must know his program in order to make independent judgments. He needs to be well-versed in the content of his state plan and in the rules and regulations within which his program operates.

From his own knowledge and conviction, he can shout from the housetops about Title III. He can ask support from the news media without reservation. He can with confidence urge federal and state legislators to support the interests of the program. He knows when he tells the Title III story he is serving the interests of children as well as those of the nation.



State Educational Agency

Jack Baillie
State Coordinator,
Nebraska

In the dissemination of information about Title III activities and projects, state educational agencies assume a major responsibility: each state agency is required under the guidelines for administering the Title to establish an effective dissemination strategy to reach audiences across the state and beyond the limits set for dissemination by local agencies.

Such a strategy, aimed at specific audiences and based on measurable performance objectives, should lead toward creation of a climate whereby diffusion of a Title III product or procedure can be easily accomplished.

To reach the various audiences of each state, a variety of techniques must be employed. Visitations, conferences, speeches, newsletters, reports, the mass media, and informal discussion—all must be utilized to spread the Title III story. The lay citizen, to whom public education must look for support, must be reached.

If Title III is to be a creative, innovative thrust in education, the projects funded under its aegis must be exportable and capable of adoption by others. If Title III projects are to be true leaders among education programs, they must have followers, for without followers there would seem to be no need for a leader.

Why Communicate?

The simplest answer to "why communicate?" about Title III is that ESEA legislation requires it. But there are other, equally compelling reasons. Consider the following totally imaginary, entirely possible situations:

Project X is in trouble. A group of mothers has gone to the school board to complain that their children are being used as educational guinea pigs. They insist on an immediate cessation of "experiments" and a return to "real learning."

Project Y is having trouble, too. Following distribution of a brochure, at the project's beginning, staff members got busy on what they saw as the real business of the program and further dissemination was postponed. But yesterday the state coordinator informed them that their next year's funds would be trimmed by one third. Didn't he remember the program plans?

And Project Z—with countless others across the country—is facing a sudden and very real threat. A prominent member of the Congress, speaking before an educational committee, complained that the intent of Title III legislation had not been realized and warned that he planned a frontal attack on the Title and a call to phase out many of the grants.

Each of these problems constitutes misunderstanding growing out of lack of information. And each of them, considering the nature and purpose of Title III, could readily have been avoided.

A local Title III project, for instance, supplements existing school programs and facilities. In so doing, it becomes a community resource, worthy—with other community resources—of being understood and supported.

A state Title III agency has the responsibility of distributing the funds made available to it to the end that innovative ventures may benefit education statewide and spread out from there. Lack of communication can lead the agency to believe that a local project is going nowhere, is not receiving local interest or support, and is unworthy of state attention. The funds involved could conceivably go toward the reinvention of another wheel.

Title III nationally must compete for understanding and support with a long list of urgent concerns. Yet, the need which led to setting it up in the first place is still a fact of our national life. We hear it stated and restated as a kind of *leit motif* of our times. Writing in a report for the Senate Committee on Labor and Public Welfare, in 1967, a team of educational specialists pointed out that "creative and courageous adaptation to change is a problem of major proportions." Three years later, in a report dealing with national goals, the President's National Goals Research Staff stated that "the most critical characteristic of our modern society from the standpoint of education is its rapid change."

Title III represents that rare commodity, venture capital. It was created to deal with change. The funds carry with them high expectations and high standards. Without dissemination, a successful program might live and die, never benefiting from the successes or failures of other projects, never reaching other programs, and never resulting in anything—anywhere. Such an outcome would be tragic.

What to Communicate

Title III has to do with the development and implementation of effective educational ideas and, in the words of the legislation, the "appropriate dissemination" thereof. Rather than dissemination, some Title III personnel, according to their background and experience, might prefer the terms diffusion or communication. Dissemination, says Webster, is "sowing broadcast . . . spreading abroad"; diffusion is "pouring out, so as to spread in all directions"; and communication is "making common to all that which is usually by or to one."

It would seem, based on Webster, that dissemination, diffusion, and communication, each, has particular application for Title III. Whichever term is used, the point is that the action should—

- produce understanding,
- demonstrate and explain,
- suggest adoption or adaptation.

Whether the Title III director or public information officer wants to accomplish one or all three of these goals depends on what he is disseminating, diffusing, or communicating about and to whom. The second—*to whom*—always governs the first—*what*. If the receiver of the communication, for instance, is the community-at-large, the public information officer's objective will probably be to produce understanding. If the receiver is the local administrative staff or a group of teachers, it may be to demonstrate or explain. If staff members from another school or conceivably even his own school board, it may be to present information which will suggest schoolwide adoption or, depending on the circumstances, adaptation of the project.

Each of the receivers of information or communication constitutes a target audience. Each target audience has its own interests or needs in connection with the information it seeks or receives. The community might want to know what Title III can offer its schools; in that event, a brief overview of Title III, its history, and its contributions would produce the understanding needed. Another audience, perhaps of project parents or PTA members, might have an interest in knowing about a specific project, its goals, the procedures involved, and any evaluation thus far. Teachers at an inservice meeting would want to know how an idea worked and what it was expected to produce. Board members or personnel from another system would have an interest in deciding whether an idea should be implemented on a regular basis, what facilities and equipment would be needed, and how much it would cost.

All of this leads up to the communications truism that a message which is not geared to answer a special interest will not get through to the receiver or, if it does, will not get through intact.

This is not to say that the information officer sits back and waits for queries related to specific interests. It *is* to say that even when he initiates the communication—whether it be oral or written, a presentation at a meeting or an article for a magazine—he must fashion it around the special need to know of the target audience he has in mind.

And this seems to be the best possible time to add another directive: *be sure the communication fits the facts.* A puffed-up story, several times larger than life, will inevitably collapse, forcing project personnel to work twice as hard just to regain credibility.

Finally, whether dissemination, diffusion, or communication, a total strategy, mapped out so that appropriate segments will accompany specific phases of project activity, pays the biggest dividends. With such a planned campaign, the communications officer can gauge at a glance *what, to whom,* and *when.* Most important, the across-the-board plan throws an evaluative spotlight on communication strengths and weaknesses and thus can direct further efforts to the precise point of need.

How to Communicate

Developing A Spokesman. If a local project does not have a public information director or a dissemination specialist, the project director should confer with his administrative staff and agree on one person who will authoritatively speak for the project. This person should handle all project information released to the public. He should prepare publications and arrange presentations. He should make announcements released by the director, call press conferences and meetings, and generally be the source of all authoritative project information. In all news releases and public announcements, he should be the voice of the project.

Other structural areas of Title III, of course, may work differently. On the national level, the chairman of the President's National Advisory Council or the Council's executive secretary, as well as Title III officers from the Office of Education, will respond to questions from the press. On the state level, the Title III coordinator, a state Title III dissemination specialist, or the chairman of the state advisory board will be the chief spokesman for the program.

It goes without saying that any person charged with this responsibility should know the project or projects intimately and be completely familiar with the operation.

The public information officer will plan communications at three levels: initial communication about the project—a general informing; specific communication on an occasional or periodic basis; and communication which will facilitate the adoption or adaptation of the project concepts and procedures by other schools.

The responsibilities of a public information officer are illustrated in these pictures from the Central Kansas Diagnostic and Remedial Education Center, Salina, Kansas. Here, a staff member communicates the Center's story by talking to a reporter from the local press, by addressing such civic and professional groups as the Kiwanis Club, and by discussing the program in an interview with the local radio station.

Internal Communications. For centuries before printing and today's technology were developed, the spoken word was the chief reliable means of communication. Within most groups and organizations, it still is. The word-of-mouth communications network, therefore, will operate in any event, but rumors, false impressions, and assumptions that might jeopardize a project can be avoided from the start.

A project director should be certain that members of his own staff understand the project's purposes thoroughly and that colleagues within his own school system or district are informed about them. Any formal occasion, such as department meetings in a school system or in the state or local government, presents an excellent opportunity to set forth early the nature and goals of a new project before misimpressions are created. Co-workers may also appreciate the fact that the time was taken to explain the new project to them. The use of visuals, such as slides, charts, photos, and written material, is excellent in such a presentation.

Other means of internal communications within an organization, governmental agency, or school system include the use of existing communications vehicles. These might be newsletters, periodic public address announcements, bulletin boards, or display cases.

Brochures. Probably the first communications item to come from a Title III project is the brochure which, at once, announces the program, explains its objectives, and provides such information as the project address and telephone number and the names and titles of project personnel. Since this brochure must bridge the void between initiation of a program and initial news possibilities, it is particularly important. It must attract, inform, and persuade.

Brochures are designed in all sizes, styles, and colors. If the project budget allows, expert advice in brochure design can help avoid possible headaches and save time. The budget may be limited, however, or the planned communications program may suggest withholding funds for later reports to the public. In that event, a collection of brochures, kept because of their attractive format, clear presentation of information, and persuasive content, should be made and continuously added to. Such a collection can suggest ideas in size and shape, in various type styles, and in the countless ways that color can be used. The costs of printing in more than one color are ordinarily prohibitive for a dissemination budget but colored stock and the use of shading in the printing ink will enliven the brochure.

Ordinarily, content has the first order of importance in writing a brochure. The public information officer should decide what needs to be said, using simple words, short sentences, and whenever appropriate outline form. He should then decide upon the size and shape of his brochure and prepare a dummy, making the copy fit size and shape or revising his plans for size and shape so that the brochure will take the copy. At this point, he will want to consult his printer, who may offer suggestions on how to make the brochure meet all requirements at the most economical price. The printer, however, may be one of those persons who simply do what they're asked and let it go at that. In that event, the public information officer should continue with his own ideas, keeping the brochure simple and making every effort to avoid "greyness."

Reports. A recurring duty of the public information officer is the preparation of reports. A report must be read if it is to serve its purpose, but few persons without a specific interest rate reports among their favorite reading. Preparing a report that actually gets through to its intended audience is, accordingly, a real challenge.

The first step is to state the report's objective. The starting point of the report, itself, then is to outline what must be said to accomplish the objective. It is probably good insurance for the public information officer and the project, itself, especially if the report includes any controversial material, for the outline to be carefully checked and initialed by the project director, the superintendent, or other appropriate authorities.

If the report is to be drafted by other project personnel, the public information officer should work with them, focusing upon the report's objectives and following the accepted outline. If he must do the writing, himself, he must collect the necessary information, eliminate unnecessary material, and again focus upon the report's objectives and follow the outline. In either case, he uses

REGION III
RE-EDUCATION
SCHOOL
CLUE-IN
Title III Thrust
in Arkansas Education
CENTER
FOR
MULTIPLE-
HANDICAPPED
CHILDREN
COMMUNICATION
HANDBOOK
THE HAWAII ENGLISH PROGRAM
School
Innovations
in Review:
Title III
ESEA
TITLE
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Innovative Education
EDUCATIONAL
STRATEGY &
PRACTICE
Project
C
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WE GO TO
SCHOOL
EDUCATION
CHERRY
CREEK
SCHOOLS
WISCONSIN
GUIDELINES
TITLE III,
ESEA
AIR AGE EDUCATION
PROGRAM

his own expertise as a public information officer in analyzing both the report's audience and the information to be imparted. In many instances, illustrations, graphs, and charts will convey at a glance the information which would require several hundred words to tell and do it with greater clarity and impact.

Frequently, the report will need both conclusion and summary. Since many persons prefer to read only a summary, the summary can advantageously be placed as the first section of the report. A title should be as specific as possible, suggesting the content without being too long.

What Your Report Should Do

1. **Background your audiences.** Give enough "history and development" to set the context necessary for understanding.
2. **Report facts and figures.** Provide every bit of information you can, quantified where necessary or helpful.
3. **Interpret the facts.** Figures are meaningless unless interpreted. "Class size is now 22.9" is not significant unless you also say "down from 31 five years ago."
4. **Tell of developments during the year.** What progress was made? What results achieved? What difficulties arose?
5. **Explain your philosophy.** It is vital to go beyond merely reporting and interpreting. Tell the reader what you think about the issues and problems your project attacks.
6. **Outline future steps.** What happens next? What will you do to bring it about? What will it cost? What problems will arise?
7. **Summarize.** Either first or last, prepare a short summary that gives the gist and meaning of the whole report. Use this as a separate informational tool as well as within the report.
8. **Tell your story**—ALL of it—clearly, simply, graphically.

From Dissemination Manual published by the state of Oregon's Title III office.

The Slide-Tape Presentation. A visual maker (a copy stand with a camera) and a cassette audio recorder will enable a public information officer to make slide tapes for under $200. Other items, of course, can be added. A stereo audio recorder and a programmer for automatic "beeps" to actuate a carousel projector may be purchased or acquired to provide automatic presentation and sound mixing. Multiple carousels and programming equipment to control several projectors and allow multi-image, multi-screen, and multi-media presentations may also be added. Regardless of how complex and expensive the equipment, however, certain general directives must be followed in the preparation of slide-tape shows. Here are a few:

- Decide what the proposed presentation should accomplish, i.e., what message it should deliver and what the audience should be led to see or believe.
- Decide about the scope, content, technique, and length to be used to reach the objective. The length will depend a great deal upon the purpose of the tape. Also, is the tape to be used with supplementary materials or must it tell the whole message and stand alone?
- Write a script before doing anything else. Pictures and slides can be made more effectively and efficiently if it is known ahead of time what is wanted and why. A simple script can be prepared on a piece of paper with a line down the middle; on one side of the line, list what is to be seen and, on the other side, what is to be heard. In this way, visual and audio materials can be arranged according to plan.
- Decide whether an important verbal message will be illustrated with slides or whether important visual materials will be accompanied by narration. The relationship between what is seen and heard at the same moment should be obvious. If you wish to *show* something, let it be seen without the distraction

Suggestions on slide-tapes were contributed by Frank Moore, Media Specialist, Center for Effecting Educational Change, Fairfax County Public Schools, Fairfax, Virginia.

More than 100 Title III projects sent slides to the National Advisory Council for inclusion in a 20-minute slide presentation developed by the Council. The slide presentation, "Educational Reform Through Innovation," is furnished at no cost to state departments of education, Advisory Council members, colleges, and Title III projects. No permission is necessary to reproduce slides or use ideas presented in the narration.

of redundant audio. If you wish your audience to *hear* and *understand* a verbal message, don't dilute it with meaningless visual messages. During the desired audio message, a chart might be used for reinforcement or nothing shown at all.

- Keep the show moving. Use short audio messages with short slide exposures unless there is a lot to see in an individual slide. Vary the rate of slide change and the timing, so that the audience cannot anticipate and become bored. Change narrators if identity is not important. Use music appropriate to the theme and content. Use secondary audio sounds, such as background noises, recorded comments, the noise of machines, etc., to make slides come alive to the viewers.

- Remember, people are conditioned to the professional levels of sound and picture production seen on TV and films. Poor production techniques and no attention to the simple rules of visual literacy will result in a "home movies" reaction by the viewers.

Local projects in the state of Virginia are given special help by the state Title III agency in making slide tapes. It works this way: After a local project has been in operation for a minimum of one year, project personnel are asked to come up with fifty to seventy-five slides, depending upon the nature of the project, and the director is asked to develop a narration to accompany the slides. Slides and narration are then turned over to a qualified commercial firm, which edits them, employs a professional narrator, adds background music and sounds, and turns out four copies of the finished product. One copy then goes to the state Title III office, another to the State Department's Bureau of Teaching Materials, and a third to the National Advisory Council. The fourth copy accompanies the annual report of the state Title III office to the USOE. The local school division can secure a copy for one-half the price, with the state Title III picking up the other half.

The state agency is also developing a plan for making films of local projects toward the end of the project's operations.

- Give special attention to the opening and closing of the program. Catch audience interest and curiosity. Pose relevant questions or problems, or make something a mystery to be unraveled. At the end, leave the audience in the mood you want, with questions answered or eager for more information or action.

- Watch copyrights on visuals and any music you may use. Most owners will grant permission for use within a school on a non-profit-to-you basis. Chances are you won't be sued in any event, but ethics are involved here and should be observed.

- Design some way of measuring whether the slide-tape has been effective. One simple test of whether the program has captured audience interest and kept it is to ask audience members how long they think the tape is. If they guess it is shorter than the actual length, the tape has been effective. If they guess it is longer, it had better be re-examined.

Community Relations. Every town, city, and region has its generic organizations and local chapters of larger fraternal, civic, and religious groups. Each year their individual program chairmen endeavor to schedule a stimulating series of meetings for their members. These opportunities may often be used to inform the community about a Title III project.

Among the groups in a particular area might be Kiwanis, Elks, Rotary, Lions, Junior Chamber of Commerce, Knights of Columbus, B'nai B'rith, the Grange, American Legion, Veterans of Foreign Wars, Eastern Star, Hadassah, Ladies of Charity, Polish- or Italian-American men and/or women's clubs, Hibernians, Shriners, the League of Women Voters, the Women's Club, or a men's or women's auxiliary of a church or synagogue.

Before approaching any of these groups, a speakers bureau should be organized. The bureau should comprise persons highly knowledgeable about an area's Title III project or projects and, if possible, about Title III, generally. Among those who might make up a roster of speakers are the project director, members of the project staff, the school superintendent or assistant superintendents, members of the state Title III advisory council—from the area if possible—staff people of the state department of education working in the field of curriculum instruction and Title III.

The groups most intimately concerned with the fate of a Title III program are those in politics and education. Every opportunity should be taken to brief elected representatives and officials at local, state, and national levels concerning the progress of Title III projects. Presentations before meetings of local government organizations to keep political leaders and the general public informed regarding a particular project should be a continuous activity of dissemination programs. Also, special care should be given to provide information to those Congressmen or Senators serving on education or appropriations committees because of their special concern for education programs.

The Indiana state Title III agency hit upon a particularly advantageous spot from which to disseminate their message: The 1971 Indiana State Fair in Indianapolis. There, qualified personnel from the state office and local agencies manned a booth to answer questions and pass out brochures about Title III and individual projects. One project director presented a tape-slide about the Title III program for junior high schoolers at Indianapolis' Harry E. Wood High School.

Equally important is the involvement, as early as possible, of organizations concerned about education. These groups might include parent-teacher associations, the school board, scholarship fund-raising groups, honorary educational societies, and teachers' organizations, associations, or unions. With this type of an audience, a speaker may be more specific about the workings of the project. He may use educational terms and relate his subject to other areas of educational research. He may also arrange special demonstrations or visits to view the project in progress and to explain, on site, procedures and objectives.

Visual materials from the project, such as slides, transparencies, or flip charts should be used. The students involved might participate in a partial demonstration, if applicable, or student-built models might be used to help explain the project.

A written capsule of the program in a brochure, flyer, or typewritten form should be left with the audience to reinforce what they have heard. If the written material is taken home following the meeting it may expose more people to the information. During and following presentations, questions and requests for fuller explanations of Title III's work in the area should be encouraged.

All audiences should be requested to write or speak to their local, state, and national elected representatives to insure continued interest in the program. It should also be kept in mind that many of the groups referred to previously have participants who are decision-makers when it comes time to vote appropriations for educational expenditures.

Parents or other community residents should be encouraged, when appropriate, to participate in the program by assisting the project staff in a volunteer capacity or by contributing their special talents or skills. The good will generated in the community by proper utilization of volunteer help can be substantial.

The Community Display. A community's institutions, commercial establishments, and public areas often lend their facilities for displays. Libraries, as one example, frequently seek displays on subjects of common interest. By speaking to the librarian several months ahead, dates may be obtained early in the year. Brochures or flyers may be used effectively as handout materials with the display.

Also, service-oriented businesses, including banks, newspaper offices, or public utilities, often have large window areas which are made available for community use. The public relations or community relations directors of these organizations will reserve space in advance. When appropriate, the display can be scheduled to coincide with a special holiday or time of year.

High traffic areas, such as department stores, shopping malls, airports, bus terminals, and supermarkets, often allow or actually provide space to display community projects. It is helpful to take inventory of the possibilities in each of these areas and to explore them all for the greatest possible display advantage.

Other benefits may also develop from meetings with representatives of the community business or service organizations. A company, for instance, may volunteer its art department to design a display or publish a brochure, or send a staff member to participate in the project or join the speakers bureau.

Making contact with as many segments of the community as possible is an excellent way to stimulate dialogue about the project.

EXHIBIT GUIDELINES

- Keep the exhibit simple. Don't clutter it with too many objects or too much to read.
- Focus attention on a single theme with related details.
- Use bright but harmonious colors, and if possible use lighting and sound effects.
- Put the most significant objects where they can readily be seen.
- Make signs large and readable—better too large than too small.
- Use arrows, ribbons, and other devices to lead the eye toward important areas of the exhibit.

From the Observance Manual for American Education Week, 1966. Used with permission of the National Education Association.

The Central Minnesota Educational Research and Development Council designed and built a display for a statewide meeting of the Minnesota Education Association in Minneapolis. The display featured rear-screen projection, distribution of publications and discussions by staff personnel. Pictures contributed by Central Minnesota Educational Research and Development Council, St. Cloud, Minnesota.

The Media

The most direct form of external communications to the general public is through the media. Each day millions of people are informed about schools through newspapers, television, and radio.

Newspapers and Periodicals. Everyone likes to read his name in the newspaper. Once something is in print it assumes incontrovertibility and additional importance. Newspapers have long been considered an authoritative source for factual information and may be extremely helpful in educating the general public on the work of Title III.

There are at least five kinds of newspapers. The daily, whether morning and/or evening, is the most important. Large city dailies often have several editions. The first is usually rushed to the suburbs and rural areas. On urban newsstands, it is replaced several hours after it appears by the city edition, which usually includes closing stocks, the latest news about sports, and other late breaking news.

Deadlines for morning editions are the evening before, varying according to make-up and printing requirements. Afternoon editions usually close early in the morning. A story must be of great news importance to be included close to deadline.

Many daily papers are becoming increasingly automated and large sections are prepared well ahead of time. Thus, working with a big city daily to get a story in print requires a good deal of advance planning and awareness of the great amount of competition for available space.

Most large cities in the United States have at least one major daily paper and many have two or three. The more newspapers, of course, the greater opportunity to place a story. It is important for the public relations director to familiarize himself with the daily newspaper or papers in the area, their circulations, how many editions each puts out, when they appear, what the general character of the paper is, and what publics make up their reading audiences.

In states where there are many more small towns than cities, there may be three to four times as many weekly newspapers as dailies. Each of these publications is a vital and sometimes the only communicator of local news in its area. In most weekly newspapers, the editor is the person to talk to. He is responsible for all of the material or "copy" placed in the paper. He will refer the public information director to the appropriate staff member to cover a particular subject or, if short of staff, he may explain what he would like the director to write.

Although deadlines will vary, most weekly newspapers are published on Thursdays. Thus, editors would prefer to have their copy as early as possible, hopefully the previous Friday, or Monday at latest. But whatever the publishing date, it is a good rule of thumb to submit the news release or picture a week prior to publication day. The public information director should keep in mind that stories with names, addresses, and other information directly related to that locality are all important news to the weekly editor. The weekly may be an excellent outlet, depending on the size of the paper, the scarcity of the news, and the geographical area involved.

Sunday newspapers may be owned by city daily newspaper publishing companies or may be independent. If the latter, the staff will be completely separate and it is important for the director to become acquainted with the reporters and editors.

The deadlines for Sunday newspaper stories vary greatly, depending on the department of the paper, whether the story is geared to the magazine section and/or is in color, and whether it is "hard" news or a feature. Hard news may be included in a matter of hours. Feature stories may be planned a month or two in advance, perhaps to coincide with an event such as the opening of school. Deadlines for special departments, such as society, food, and education, are often four or five days prior to the Sunday release date.

A magazine or rotogravure section story needs to be finished at least three weeks to a month prior to the date of publication to allow for printing. Color takes five to six weeks to print, again depending on the publishing schedule of the paper.

Since America's shopping habits, especially in the suburbs, have shifted to the shopping mall, another kind of newspaper which relies heavily on retail store advertising has grown increasingly more successful. It is the shopper or "giveaway." Since the shopper must guarantee its advertisers wide circulation, it does not charge and tends to publish news of local interest. Many of these papers are excellent means of telling a story widely. They are often weeklies, biweeklies, or monthlies and will need their copy a week to ten days in advance.

Finally, the thorough public information director should funnel news as it is available to professional journals and magazines. A careful study of each of the periodicals will help determine the kind of news which will be of greatest interest. Deadlines will vary, depending on the frequency of the publication. Most professional magazines need material at least a month to six weeks in advance of the printing date.

In connection with magazines, it is also important to mention national publications which are widely read. These periodicals are interested in stories of national significance or relevancy, and—especially in the field of education—will often zero in on a particular community if its activities are unusual or an indication of future directions. In corresponding with the editors of these periodicals, plan the story development time four to six months in advance. Again, this will vary, depending on the magazine, its policies, and circulation.

The News Release. News is defined as a change in facts or situations or entirely new facts or situations. There is a standard format accepted in the news trade for presenting these facts.

The first rule of the format, one that may already be familiar, is to include the five W's—WHO, WHAT, WHY, WHERE and WHEN—of the facts in the initial sentence or paragraph.

The rest of the news release should be pyramided. By that is meant that the following paragraphs should go into the details which amplify the five W's set forth in the first sentence or paragraph. The writer should take great care to stick to his story. He should make the sentences as short and readable as possible and keep the vocabulary simple. The all important points are to get the story across early and to hold the reader's interest. The news release should be planned as a whole unit, with a punchy last sentence to complete it.

Each page of the release, in newspaper parlance is called a "take." Most releases can cover their subject in two or three takes. The letterhead should be kept as simple and businesslike as possible and should identify the source and press contact. For style rules, one can refer to the *Associated Press Style Book*.

The News Photo. The news picture at its best presents the news in action. The newsmakers or the people involved in some activity related to the news are the usual subjects. For publicity purposes, a photo of, for example, a child's first day in a preschool program or a group of students working on a community improvement project may help convey the message desired. A picture may create a great dramatic impact and may also be memorable.

The public information director should guide his photographer in the selection of subjects and work with him in the composition of a shot. He should be aware of contrasting backgrounds. White against white will disappear in newsprint, as will black against black. He should be wary of distracting or damaging surroundings. He should not, for instance, take a picture of a driver education teacher next to a smashed vehicle, that is, unless the story called for it.

Taking into consideration the width of most daily newspaper columns, there should be as few people as possible in news shots. Three or four persons take up the average two-column width. A "head and shoulders" shot or picture of a speaker at a meeting or someone who has just been appointed to an important position is a favorite one-column width and may be used easily by the daily or Sunday editor.

All strangers whose pictures are taken or the parents of underage children who have been photographed should be asked to sign a simple release giving their permission for the picture of themselves or their child to be used for publicity purposes.

Picture captions should be brief and attention getting. Persons in the picture should be identified from left to right as they are seen and front row, rear row, as they may be seated or standing. One or two sentences might describe the reason for the action, gathering, meeting, or setting. But the fuller explanation should be left for the news release or story, if there is one.

The picture caption should contain the same heading information as the news release and be glued or taped to the back of the picture so that it hangs down at the bottom and may be folded back. It may also be pasted on the back. Do not use paper clips or attach anything to the front or body of the picture as they may cause permanent damage to it.

Relatively few projects have personnel on board who are skilled in photography. Virginia's Title III office has attempted to answer this problem by holding workshops, directed by a professional, for persons who want to develop or brush up on photographic skills. In the opinion of this state agency, every project should include someone who is well qualified to take pictures.

"This is how it works," says Ashland Holy Family student Matt Kearns as he "talks" to his math drill instructor. He and fellow student LaMichele Jones are two of the 2,460 students who participated in a three-month Computer Assisted Instruction (CAI) math program. Students in 23 schools throughout Eastern Kentucky averaged a five-month gain in math and reading skills through the use of the computer. CAI is operated by the Eastern Kentucky Educational Development Corporation.

The Feature Story. Title III projects often lend themselves particularly well to feature story treatment. By the very nature of Title III, the subject of a project is new to an area and classroom or program-in-action shots, therefore, are of special interest. If the director is writing the story, himself, for general release in his area or state, he should examine the project for its news highlights. He should be especially careful to relate the story to the lay or professional public he is talking to.

Professional journals and other periodicals have told the Title III story through articles on local projects in every area of the United States. The following are only a very few examples:

American Education, with "Learning and Liking It," on the Staples Public Schools Project, Staples, Minnesota;

North Carolina Public Schools, with "Educators Utilize Public Enthusiasm" and "To Interest the Children," on the Salisbury Supplementary Education Center, Salisbury, North Carolina;

Lady's Circle, with "My Five-Year-Old Lizzie, the Teacher," on the Hawaii English Program (HEP) in Honolulu;

Today's Education, with "Sea Ed," on the Sea Ed Project of Ketchikan, Alaska;

Public Education in Virginia, with "Objective: Model Middle School for a Rural Area," on the Model Middle School Project of Orange County and "Title III Music-Art Project Brings Cultural Enrichment to Surry County," on the county's Music-Art Cultural Enrichment Project;

What's New in Home Economics? (Thirty-fifth Anniversary Issue), with "In Rural Virginia, Home Economics Travels to Students," on the Nelson County, Virginia, Title III program in home economics.

The same guidelines are true when working on a feature story with a reporter covering the program. If he is an education editor, a brief explanation of the project and its purposes will usually be enough. As much written material as possible, such as might be contained in a press kit, should be provided. The press kit will be dealt with under the section on press relations.

Assisting a reporter in covering the story may involve staging a special program at a time when he can see it, with the explanation, of course, that that is the case. It may require special appointments with teachers and administrators and pictures which the director must provide if the paper prefers not to use its own photographer.

For a Title III project, there are usually more feature story possibilities in a newspaper than in the education news alone. Other sections which might be interested, depending on the subject of the project, are science, business, theater, urban affairs, environment, and the women's page. The director should examine every opportunity for coverage.

Letters to the Editor and "Equal Time." One unwritten code in journalism is to try to present a balanced story of the facts. A good reporter and editor will usually overextend themselves to give all sides of a story. If the occasion arises when a director feels that his project or its participants have been unjusily treated, he has several alternative courses of action.

He may release a news story stating the viewpoint held at the project and quoting a spokesman, whether it be the school superintendent or the project director. He may call the editor and ask that the reporter or the paper examine what he feels is the real story.

Or, with his spokesman, he may write a letter to the editor, over the spokesman's signature, presenting the spokesman's point of view.

On the other hand, if the reporter's criticism was valid, every effort should be made to indicate what is being done to correct the situation.

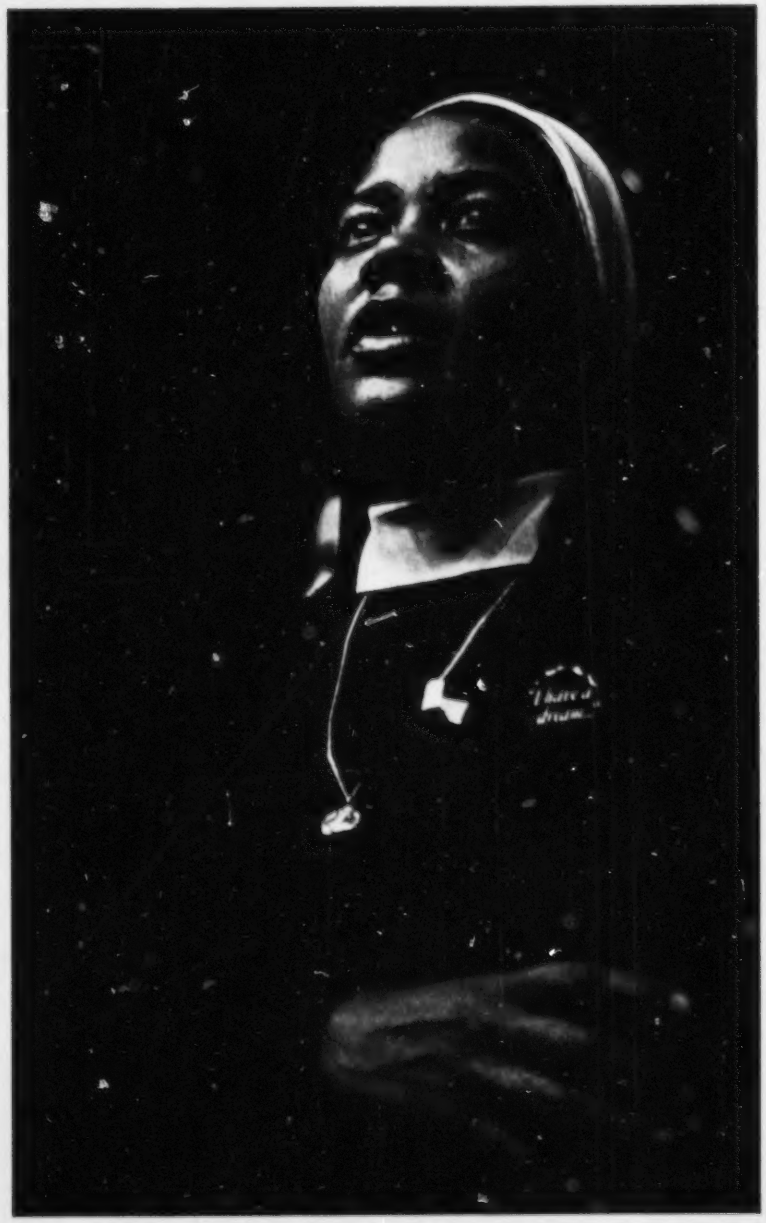
In the case of a catastrophe, natural or man-made, related to the project, the public information director should be the chief press contact. He should be notified immediately by school personnel and should contact the press to provide them with the facts of the situation so that the story will not appear with incorrect or insufficient information.

The Wire Services. Certainly the greatest distributor of the printed word or the still photo is the wire service. There are several wire services in the United States, some of which are international, but the two best known for general news are Associated Press and United Press International. The public information director should find out the location of the nearest bureaus in his area and visit them as soon as possible.

A good wire photo must have sharp contrast, because of the method of transmission in which the picture is broken down into a series of dots, as well as good composition and general human interest. Wire services prefer their pictures to be seven by nine inches. They may also want a negative in order to make their own copy and insure exclusiveness.

Operationally, the wire services have a number of trunk or main lines from regional and national points to other offices throughout the country. Often these key lines or wires are designated by letters such as A.B.C. The national wire is known as the A wire. Each area has an assigned time when its bureau can place stories on the A wire and it is important that the public relations director know what this and other deadlines are. A really good story or picture can be placed any time by calling the New York office and reserving the time.

If a bureau chief decides to assign a reporter to do a feature story or to use a feature story that the director has available, widespread coverage is virtually assured. Sometimes a good story can show up on the front page of major dailies all the way across the country. News clips secured from a national or regional clipping service are good illustrations to local people of the general importance of a specific Title III project.



"A picture may create a great dramatic impact and may also be memorable."

Television. Of all the media, television devotes the least amount of time to news coverage, but it is an excellent method in which to communicate, verbally and visually. The widest coverage is through VHF, the commercial network television stations. The Federal Communications Commission (FCC) requires that VHF stations devote a specific percentage of air time to local programs.

Another phase of television, educational or, as it is now called, Public Broadcasting Television, is entirely nonprofit and noncommercial. Its programming format, like nationally owned television in Great Britain and Canada, is cultural, educational, and informative. In some areas, it also provides in-depth news coverage, although not as frequently as commercial television. Public Broadcasting is more apt to be involved with local programming.

Although first tried out in this country almost twenty-five years ago, cable television is regarded as the newest form. In cable TV lies real hope for extensive programming on the local level. At the present time, many cable companies are set up simply to amplify signals from large commercial stations to remote areas; future regulations by the FCC and state and local governing bodies, however, may soon alter this situation for communities over a certain size. One or more channels may be required to be set aside as public access channels, used entirely for community organizations and projects. It is here that Title III will eventually have its greatest opportunity for local exposure.

Radio. Since its first widespread use in the late Twenties, radio has been the fastest means of conveying news to the public. This fact may change in the next few decades with the use of printouts through cable TV, but today radio is still the most frequent and immediate communicator in our public communications technology. Here, as in television, there are major commercial networks on AM and ultrahigh frequency stations with smaller listening audiences on FM. Over the last few years, however, FM has become the most responsive to the need for discussion of local issues and citizen participation. Talk shows using the call-in format take up a significant percentage of total programming across the country. Guest speakers often join the moderator in conversations on timely subjects and converse directly with persons phoning in. This is an especially effective format for Title III subjects.

Public Broadcasting Systems (PBS) have FM stations and many network programs with a subject format similar to those in the public television network. PBS lends itself particularly well to innovative education programs such as Title III.

Finally, student and university radio stations contribute programming reflecting the needs and tastes of youth; and, because of their flexibility, often use original and colorful material to vary the listening fare. A Title III project in which student teachers are involved in a situation of general interest to the community might capture a student producer's interest.

How to Get Air Time. As previously mentioned, news is a new set of facts or a change in facts or situations. Thus, only truly unusual or "hard news"—new facts of great importance and interest to a large number of people—is ordinarily covered. An exception on television might be a report on community activities or a story of human interest inserted into a segment of a news broadcast, and in radio an expanded news program to include short interviews on subjects of general interest.

Radio may also use the "beeper," or one-minute report via telephone, usually from the scene where the news is being made. These reports are so named because of the beeping sound which by law must be included in any telephone taping for use on the air.

In regularly scheduled programs, extensive television time is the most difficult to obtain of all the media. A Title III project director or the staff member responsible for public information should make a special effort to become familiar with the formats of the local or nearest TV stations. Since it behooves a station, in order to comply with rules for its license, to devote time to local programming, there will be several opportunities for coverage. It would be useful to watch for the end-of-the-week news round up which deals with expanded news features or perhaps the 30- to 60-minute local program which spotlights community activities usually chaired by a special host or hostess. Here, a 15- to 18-minute film of a project, preferably in color, would find a wide audience and be particularly appropriate.

Some stations will do on-location filming if the project is of great enough interest, but the expense of such undertakings makes them infrequent.

If the project is truly unusual, an approach through the local station manager may even result in a network special, but it must be realized that competition for this kind of exposure from all areas of the country is tremendous.

60-SECOND SPOT

SHOULD SCHOOLS LOOK FOR BETTER WAYS TO TEACH OUR CHILDREN? OF COURSE THEY SHOULD. THIS IS WHY CONGRESS INCLUDED TITLE III AS PART OF THE ELEMENTARY AND SECONDARY EDUCATION ACT. TITLE III IS A GRANT PROGRAM WHICH SUPPORTS CREATIVE IDEAS FOR IMPROVING EDUCATION. ONE OF THE MANY PROGRAMS IS "PROJECT MALE" IN ARLINGTON WHERE MEN TEACHER ASSISTANTS ARE WORKING SUCCESSFULLY WITH PRIMARY CHILDREN. THE RESULTS SHOW A POSITIVE ATTITUDE TOWARD SCHOOL AMONG BOYS AND GIRLS, AS WELL AS AN INCREASED ACHIEVEMENT. AS AN ADDED BONUS SEVERAL YOUNG MEN IN THE PROGRAM HAVE DECIDED TO BECOME FULL-TIME TEACHERS. ANOTHER PROGRAM IS "ED CO," THE EDUCATION COLLABORATIVE OF GREATER BOSTON INVOLVING SEVEN MAJOR CITIES AND TOWNS. THROUGH "ED CO" THESE COMMUNITIES SHARE RESOURCES TO HELP SOLVE EDUCATIONAL PROBLEMS. ANYONE MAY SUBMIT AN IDEA FOR TITLE III FUNDING. BUT TO SUCCEED, THE PROGRAM NEEDS THE CONTINUING SUPPORT OF ITS LOCAL CITIZENS. WOULDN'T YOU LIKE TO SEE MORE PROGRAMS OF THIS KIND? TO PARTICIPATE, CONTACT THE MASSACHUSETTS DEPARTMENT OF EDUCATION, 727-5790.

Sixty-second radio spot contributed by ESEA Title III staff, Massachusetts State Department of Education.

The television talk and interview is an excellent way to tell the story of a particular project. Before asking for a program from the producer of a talk show, the public information director should be certain that his subject is one which will elicit viewer response. He can do this by selecting a subject which is timely, of special interest to a particular locality, or which has an emotional appeal.

Public Service Time. On commercial radio and television stations a certain percentage of air time each day is set aside by FCC regulation for public service use. During these short segments of ten to sixty seconds, announcements on subjects of general interest to the community, such as drug education, safe driving campaigns, or charitable fund drives, are aired.

Most stations have at least one person to receive requests for public service time, to apportion the time, and to supervise the station's general public service activities. The public affairs director, as he is ordinarily called, is usually quite helpful in explaining how a community group may make use of available air time. The Title III project director and/or public relations director should make an appointment to meet the station's public affairs director so that they may get to know each other and learn how their respective organizations function. Most public affairs directors, if given enough notice, will also take visitors on a tour of the station facilities and explain in detail how application may be made for a share of the air time available to the community.

Before submitting material to be used on the air, the Title III public relations director should give careful thought to the objective of a particular campaign. A public affairs announcement may be used for increased visibility for the entire project, to refer to the needs which a project is meeting or the achievements it has already gained, or to a specific achievement.

For television, suitable visuals should also be prepared. The 10-second spot may use one slide conveniently, the 20-second, one to three pieces of artwork. A 35mm color slide which is simple and dramatic and which complements or supports the verbal message should be selected. Slides should be prepared on glass. A graphic arts firm which deals directly in the design and manufacture of visual arts materials, such as films, slides,

tapes, and transparencies, is usually capable of designing slides for television. Some stations may prefer artwork on one half of the slide and the other half blank to be used as a backdrop for a printed message before the camera. In some instances, print superimposed on the slide will show up well on the screen. It is a good idea to consult with the artist and the station's public affairs director about these matters. One or two extra slides may be ordered in anticipation of possible accidents.

If the budget allows, a slide tape or short film might be produced.

Editorial Support. Today many radio and television stations make a special effort to produce editorials which offer constructive criticism and comment. As part of a special campaign or at a particularly significant time, such as the start of the project or during a special exhibition or open house, emphasis can be added through such editorial support.

The public affairs director can be helpful in directing inquiries about editorials to the right person at the station. Often the general manager will present the editorials. He may also write them or have a special assistant research and write them. Before approaching a station for editorial comment on behalf of a project, a public relations director should assess the appeal of such a message and whether it is of sufficient importance and common interest to the community.

A good editorial can lend stature to a cause and increase public support, but it should be sought only occasionally and then when it might have the greatest value in a public information program.

Of course, the station manager may at any time decide to broadcast an unsolicited editorial. If the project director or his staff believes that the commentator has made an unfair presentation, equal time to air other viewpoints may be requested.

Press Relations

The Information Kit. Gradually, a public information officer should build up a set of resource materials about the subject area, which could make up an information kit. These might include a brochure prepared for a parent-teacher meeting, news releases on different phases of the project(s), and newsworthy pictures and captions. These items and any other available background materials are all important in an information kit to brief members of the press. Kits should also include a fact sheet giving the most basic information in capsule form, that is, the name and address of the project, project director's name and telephone number, project goals and activities in *brief summary*, number and grade levels of students involved, names of teachers involved, duration of project, towns or cities included, schools within a town included, funding, and a short definition of Title III, ESEA.

The information kit cover may reflect as much time, effort, and expense as feasible.

SUFFOLK ENVIRONMENTAL BIOLOGY

CERTIFICATE OF COMPLETION

This certifies that _____

has satisfactorily completed the course in Marine Environmental Biology at the _____ Expedition Center, during the summer of 1970.

Participation in this program included over ninety hours of environmental instruction under the direction of fully certified biologists, who have had special training in Marine Science.

Suffolk Environmental Biology is sponsored by the Port Jefferson Public Schools in cooperation with SCOPE under the provisions of Title III of the Elementary and Secondary Education Act of 1965.

William C. Haugh
Supervising Principal
Port Jefferson Public Schools

Victor Gruhn Jr.
Deputy Executive Secretary
SCOPE

Information kits, like Title III projects themselves, vary greatly in design, content, and the persons for whom they are initially intended. Consider the following:

The Dale Avenue Urban Early Childhood Education Project of Paterson, New Jersey, included in its information kit a research bulletin detailing the history and nature of the project and reprints of a half-dozen previously printed news stories.

The ACSA/EXPO Professional Development Program, sponsored by the Title III agency of the California State Department of Education and the Association of California School Administrators, included brochures on a number of California Title III projects and copies of a state Title III newsletter in its information kit, prepared for the ACSA Professional Development conference.

The Hawaii English Project (HEP) prepared a "dissemination kit" which supplied background information on this Title III project, material on information programs in the school and community, resources for information programs, and a special note for school principals.

The Northern Colorado Educational Board of Cooperative Services' kit contained brochures describing its overall program, a diffusion report on a former project, titled "Personalized Instruction," copies of newsletters, a current news release, and a looseleaf pamphlet, "Guide to IRC (Information Retrieval Center) Services, plus sample products from the center.

Many Title III projects include awards as part of their community relations activities. The certificate at left, contributed by the Suffolk Educational Center, Stony Brook, Long Island, New York, illustrates this practice.

The Open House. When project activities are fully under way, the project director may wish to invite the press and/or the general public to view operations and to inform them about the program. Both can be accomplished through an open house.

An open house for the press ordinarily should be planned during the work day, if possible, to ensure good attendance by working newsmen and increase the chances for television coverage, if stations are in the area. The metropolitan television station is likely to have several news crews available during a week day but only one or none on evenings or weekends. Sometimes, of course, a Sunday afternoon activity may produce better coverage, if it is a quiet day with no major urban activities or news making events. But this is a matter of chance.

Invitations should be sent out well in advance, perhaps through students to their families as well as by other means, to the public. A project tour area should be well marked with explanatory signs and student or teacher tour guides might be selected to show the facilities to small groups of visitors. The public information director or the project spokesman should take the press on tour.

The Press Luncheon. If there is a story to tell which is not headline making news but rather one which takes a little longer explanation the press luncheon can often achieve this goal and allow time for informal discussion.

The public information director, the project director, and other project or school personnel, as appropriate, should welcome reporters as they arrive and a good press kit should be provided for them. Food and drink should be offered and a few words of orientation given.

This kind of approach is important when building solid and long lasting press relations. The reporter becomes acquainted with the project director as well as the public information director, he learns more about the project, and he knows where to go in the future if he has any questions. The luncheon might be followed by a tour of the facilities or an invitation to tour the project at a later date

The Press Conference. A press conference is a meeting with the press called by the newsmaker, in this case the project spokesman, through the public information director.

If it is planned well, it will be called at a time convenient for newsmen, considering newspaper deadlines and television and radio news program air times. Mid-morning or mid-afternoon are usually the best times and mid-week usually the best days, but these will vary. The director should know the deadlines in his own area.

A press conference is the ultimate, dramatic press tool and should be used only when "hard news" or news of the greatest general importance and magnitude has occurred. It may also be employed in a time of stress to explain the newsmaker's viewpoint in a controversial situation. But it should be held infrequently and only after other alternatives have been carefully thought through.

The reason for careful thought is that the press conference makes demands on newsmen and women. It requires their appearance at a particular time on a particular day. It does not provide much advance information. It means that they must drop whatever they are doing, and listen to this important story. In the interest of good press relations, a newsmaker had better have a legitimate story if he calls a press conference.

The conference should be set up in a room at least larger than the average living room and, if the conference is to take place in an urban area, two or three times as large. A table at the head of the room with chairs and microphones for the public information director, the project director, the school superintendent, and/or principal should be provided. No more than three to five persons should participate.

The rest of the room should have an auditorium-style setup, with room for the TV cameras in front of the table. The location should be checked in advance, to be certain of easy access for men carrying heavy photographic equipment and for sufficient electrical outlets.

A news release or statement clearly setting forth the meat of the conference announcement should be provided. The director may have press members sign in or he may take their names so he will know who has attended.

Dr. Rudolph J. Fobert, chairman of the Massachusetts State ESEA Title III Advisory Council, and Mr. Don Torres, Title III Coordinator, met with Governor Francis W. Sargent prior to attending a national conference on Title III in Washington, D. C.

Governor Francis W. Sargent of Massachusetts talked with a student from a Title III project and proclaimed April 11-24, 1971 as "Creative Education Through Title III Weeks." Picture was widely published in Massachusetts press. Notices to editors and librarians on opposite pages.

The Commonwealth of Massachusetts
Department of Education
182 Tremont Street, Boston 02111
Division of Curriculum and Instruction

April 8, 1971

Dear Editor:

Governor Francis W. Sargent has recently proclaimed April 11-24 "Creative Education through Title III Weeks" in Massachusetts. Title III funds are funds for reform and innovation in public education in the Elementary and Secondary Education Act. More than 75 programs have been initiated in the Commonwealth since 1966. Commissioner of Education Neil V. Sullivan will shortly announce this year's recipients of the almost $3 million in grants to local school systems.

The projects are funded on a three-year basis, subject to review, with the local community increasing its participation each year. E.S.E.A. Title III is the only major source of monies to solve critical educational problems and help our schools keep pace with our rapidly changing times. We ask your editorial support in urging citizens to participate in and support Title III projects in their communities and in suggesting that they write their Congressmen to request continued and increased funding of E.S.E.A. Title III by the Congress.

According to President Nixon's major educational speech in the spring of 1970 our nation spends 10% of its science funds on research, 5% of its health funds and one half of one percent of its educational monies on ways to improve the teaching of our children.

Thank you in advance for helping us to observe Creative Education through Title III Week.

Sincerely yours,

Rudolph Fobert
Dr. Rudolph Fobert
Chairman, Massachusetts E.S.E.A.
Title III Advisory Council

Don Torres
Don Torres
Title III Coordinator

The Commonwealth of Massachusetts
Department of Education
182 Tremont Street, Boston 02111
Division of Curriculum and Instruction

April 6, 1971

Dear Librarian:

Governor Francis W. Sargent has just proclaimed April 11-24 Creative Education Through E.S.E.A. Title III Weeks in Massachusetts and has urged "all the citizens of the Commonwealth to take cognizance of this event and to participate fittingly in its observance."

Elementary and Secondary Education Act Title III provides federal funds for creative educational projects, applications for which are reviewed by the Massachusetts Department of Education and the Massachusetts E.S.E.A. Title III Advisory Council. This year Commissioner of Education Neil V. Sullivan will announce the recipients of the nearly $3-million, during these two weeks.

Anyone may apply for Title III funds through his or her local school system. To assist us in letting people know of the program and of the special two-week observance, we would appreciate it if you would display the enclosed brochures on a bulletin board or other prominent place.

Thank you for assisting us in this special observance.

Sincerely yours,

Rudolph Fobert
Dr. Rudolph Fobert
Chairman, Mass. E.S.E.A.
Title III Advisory Council

Don Torres
Don Torres
Title III Coordinator

Working with the Press. Each member of the press may be reporting to a particular kind of public, as well as to the so-called public-at-large. A reporter writing for a magazine of national interest will have a much different approach from a television hostess of an interview show. A photographer will only take pictures that he feels his editor will use and the local radio station may be particularly interested in the students of the area. The director should become familiar with these differing interest spheres and learn how to work with representatives of all the media.

He may suggest stories or pictures, but if he tries to *tell* a magazine editor what a cover story is or a newspaper photographer what will make a better picture, he may be treading on dangerous ground. It is important to develop a rapport with the press which will make reporters feel that the public information director is there to guide rather than to control their activities, to assist rather than to hamper them. The reporter is nearly always on a deadline and would prefer not to have to cope with such tactics. Finally, it should be remembered that every newsman is influential and the small town newspaper reporter should be treated with as much consideration as the anchor man for NBC news.

How and to whom news information is sent are also key points in successful press relations.

Referring for a moment to the previous section on the News Release, the release time and date should be as uniform as possible to weeklies, dailies, radio, and television stations. On occasion it may be possible to provide the weeklies with the same release date as the dailies. Wherever feasible, this should be done.

Accurate addressing and the correct name of the editor or department may make the difference between the news release arriving before release date or not. Weekly editors, especially, find this a problem. A public information person might address the *New Barrington Times,* New Barrington, Idaho, and exclude the street address and zip code. This insures delay in delivery.

Another error of omission often committed by public information people is failing to send news releases to all of the media of a particular area. When distributing a general news release, it is important to provide information to all of the media at one time, unless the story is an exclusive being worked on by a particular medium. Thoroughness in the mechanics of press information is crucial to the success of the effort.

Project Prime (Program for Rural Involvement in Modern Education) of Johnson County, Wyoming, won an Encyclopaedia Brittanica award which helped to publicize their project.

Measuring the Effectiveness of a Public Information Effort

The Public Response and Feedback. The first indications of public reaction to the work of a Title III project will probably be word of mouth. As this is the first and fastest means of communication, the public information director will know right away how first impressions are being received. Casual comments will reflect what image is being projected and give early signs of problems, if there are any.

Every letter should be answered, no matter how apparently unimportant or silly. If a person takes the trouble to write a letter, the project is in some way meaningful to him and he deserves the attention of a reply. All letters and responses should be kept on file.

Telephone calls are unpredictable. Anyone from John Q. Public to colleagues in the field may call, at any time, to express an opinion or make a comment on the project. It is wise to keep a record of these phone calls, and, if not responded to for some reason, immediately, to be certain that they are returned or that questions or criticisms are answered in a letter or on a person-to-person basis if not by telephone.

People are more apt to respond quickly and in a positive manner to an activity with which they are familiar. The extent of the recognition and ensuing cooperation is an index of the success of a public information program.

The Survey. The most precise method of determining public opinion and recognition level is the survey. Surveys are quite expensive if done on a grand scale, but smaller samplings of opinion with specifically prepared questions can often give a fairly accurate overview.

Students, faculty, parents, and other citizens might volunteer to ask the prepared questions. The survey might be conducted by a neighborhood door-to-door inquiry; a telephone campaign; or by positioning people in several, central, community areas, such as local supermarkets, libraries, shopping malls, parks, and other public places.

The goals of the survey should be defined and the questions geared toward these ends. Interpreting the answers will help the public information director determine the future efforts on behalf of the project.

Program Continuance. One measure of the effectiveness of a public information effort is whether the project is continued, in some manner, after the initial three-year period. A successful project may nevertheless be discontinued for a variety of reasons, but its continuance will result, in part, from effective dissemination efforts.

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Credits

STAFF

Mr. Gerald J. Kluempke

Mrs. Dorsey Baynham

Mrs. Beverly M. Nateghi

Mrs. Virginia D. Robinson

CONSULTANT

Miss Diane Davis
Boston, Mass.

PHOTOGRAPHS

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